



BARK AT THE MOON





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BARK AT THE MOON /6 4:14
YOU'RE NO DIFFERENT /12 4:58
NOW YOU SEE IT (NOW YOU DON'T) /16 5:04
ROCK 'N' ROLL REBEL /22 5:25
CENTRE OF ETERNITY /30 5:23
SO TIRED /39 3:57
SLOW DOWN /44 4:18
WAITING FOR DARKNESS /50 5:34

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BARK AT THE MOON

By OZZY OSBOURNE

Hard rock ♩ = 144

Ano3rd

Gno3rd/A

Ano3rd

1.

N.C.

2.

N.C.

1. Screams break — the si —
2,3. (See additional lyrics)

Gno3rd/A

- lence,

wak - ing from the dead of night. _____

A no3rd



G no3rd/A



Venge - ance — is boil - ling,

he's re - turned to kill the light. —

F#m



D/F#



Then,

when he's —

found

who he's

E/F#



look - ing

for, —

lis -

ten in —

D/F#



1.

N.C.

D.S. (1st & 2nd ending)

awe,

and you'll

hear —

him

bark at the moon. —

2.3. N.C.   

bark at the moon. 2. 7. 8. 9. 10. (Instrumental)

F  1.  2.  To next strain

1. 3. Hey, 4. 5. 6. yeah, bark at the moon.

3. 4. 5.  6. 7. 8. 9.  10. 

yeah, bark at the moon.

Ano3rd  Fine 

They cursed and bur - ied him a -




long with _____ shame, _____ and thought his



time - less soul had gone, _____ gone. _____




In emp - ty burn - ing hell, un - hol - y _____ one, _____




but he's re - turned to prove them

wrong, _____ so wrong, _____

ooh yeah, ba - by. *(guitar solo)*

1.

Bark At The Moon - 6 - 5

The musical score is written for voice, piano, and guitar. It features a key signature of one sharp (F#) and a common time signature. The vocal line includes lyrics and melodic phrases. The piano accompaniment consists of chords and moving lines in both hands. Guitar chords are indicated by letters (Bb, Dm, C, Am, Gm, A) and diagrams showing fingerings on the fretboard. A guitar solo is marked in the second system. The score is divided into systems, with a first ending marked '1.' in the fourth system.

2. $B\flat$ C Dm $B\flat$

continue solo

C

Am $B\flat$ G/B C D.S. (1st & 2nd ending)

-- end guitar solo

Verse 2:

Years spent in torment,
Buried in a nameless grave.
Now, he has risen,
Miracles would have to save.
Those that the beast is looking for,
Listen in awe, and you'll hear him
Bark at the moon.

(To Chorus:)

Verse 3:

Howling in shadows,
Living in a lunar spell,
He finds his heaven
Spewing from the mouth of hell.
Those that the beast is looking for,
Listen in awe, and you'll hear him
Bark at the moon.

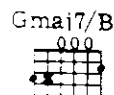
(To Chorus:)

YOU'RE NO DIFFERENT

By OZZY OSBOUR

Slow rock $\text{♩} = 76$ 

8va-



simile

mp

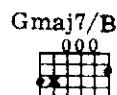
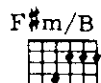


8va

1. How many times — can you put me down 'til in your
2. 3. 4. 5. 6. (See additional lyrics)

loco

mp



heart you re - al - ise, —

if you choose — to crit - i - cise — you choose — your

1. 3. 5.

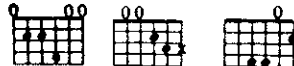
Eno3rd Dno3rd Bno3rd



en - e - mies? —

2. 4. 6.

Eno3rd Dno3rd Bno3rd



ci - e - ty. —

f

Chorus:



To Codu

You're no dif - f'rent to me, _____ yeah. _____ You're no dif - f'rent no

mf

1.3.



To next strain

2.4.

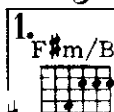


dif - f'rent to me. _____

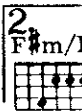
dif - f'rent to me. _____



1.2. Guitar solo
3. Instrumental vamp



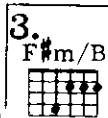
D.S. %



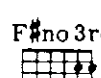
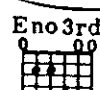
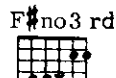
To next strain

end solo

end solo



D.S. al Coda



Can't you see, — can't you see —
Won't you see, — won't you see —



you're no dif - f'rent than me? —
you're no dif - f'rent than me? —



D.S.S. %%

Coda

G A Bsus Bno3rd C#no3d Dno3rd

dif - f'rent to me. _____ *Guitar Solo*

C#no 3rd D E

Repeat ad lib. and fade

Verse 2:

Everything that I say and do
In your eyes is always wrong.
Tell me, where do I belong
In a sick society? *(To Chorus:)*

Verse 3:

Look at yourself instead of looking at me
With accusation in your eyes.
Do you want me crucified
For my profanity? *(To 4th Verse:)*

Verse 4:

Concealing your crimes behind a grandeur of lies,
Tell me, where do I begin?
If you think you're without sin
Be the first to cast the stone. *(To Chorus:)*

Verse 5:

Living my life in a way
That I choose,
You say I should apologise.
Is that envy in your eyes
Reflecting jealousy? *(To 6th Verse:)*

Verse 6:

Tell me the truth and I'll admit
To my guilt,
If you'll try and understand.
Is that blood that's on your hand
From your democracy? *(To Chorus:)*

NOW YOU SEE IT (NOW YOU DON'T)

By OZZY OSBOURNE

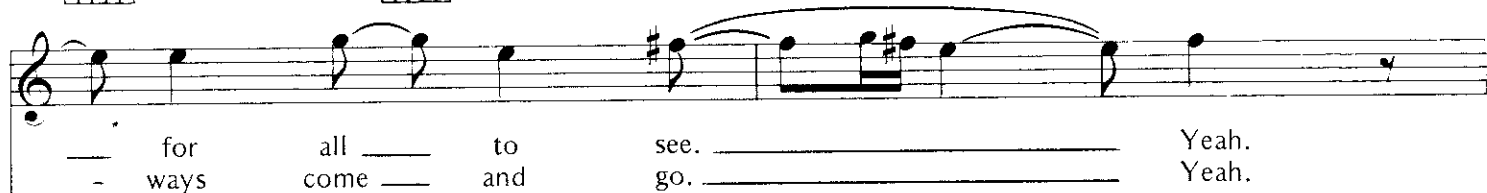
Heavy beat (♩ = 96)

1. O - ver - bear - ing — wom -
 2. Can I ask a — ques -
 3. 4. 5. (See additional lyrics)

- an,
 - tion; d'you mak - ing it so hard for me.
 d'you think that you can take a blow?

N.C.

Now you've laid it — down —
 This is why I — al -

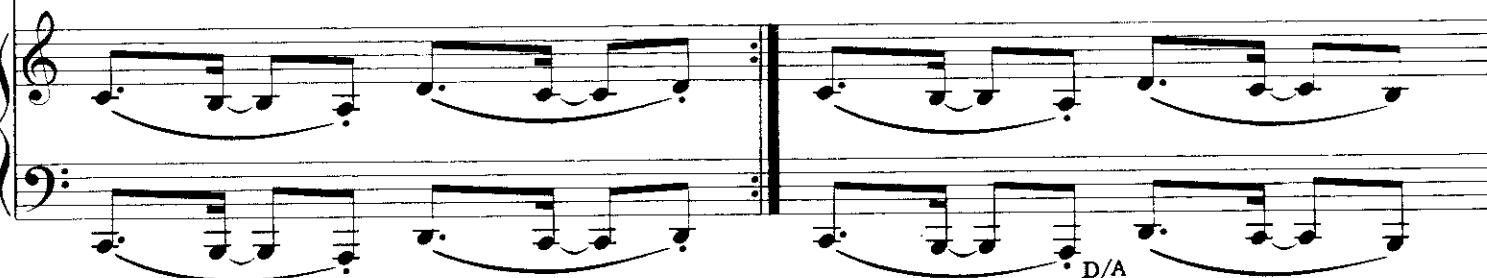
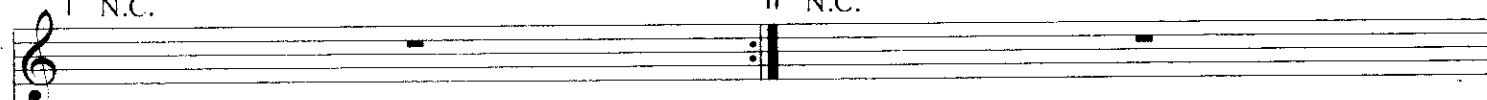


1.4.

N.C.



2.3.5.

N.C.



Chorus:

*sim.*












Face the mu - sic, take it like a man, _ yeah; _




To Coda

giv-ing it to me an-y way that you can. _ Yeah. _

1.     D.S.    







Now you see _ it, now you don't. _

mf

Am F G/F F G/F

Now you see — it, now you don't. —

F 1. Am G/A Am G/A Am To next strain

Now you see — it, now you don't. —

2. Am G/A Am D.C. al Coda G/A F

Am Gsus

Now You See It - 6 - 4

The musical score is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower staves. The score includes various guitar chords (Am, F, G/F, G/A, F, Gsus) and piano accompaniment. The lyrics are 'Now you see — it, now you don't. —'. The score is divided into two systems, each with a first and second ending. The first ending leads to the next strain, and the second ending leads to the coda. The piano accompaniment consists of chords and a bass line. The score is for the song 'Now You See It'.

G Fmaj7-5 Fmaj7

f Instrumental Solo ad lib.

G Fmaj7-5

3 3

Fmaj7 G/F F G/F D.S.S.

3 3 3 3 3 3

Coda A D

f

The musical score is written for piano and consists of two systems of staves. The first system has a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The first system is divided into two measures. The first measure has a treble staff with a chord of A (F#4, A4, C#5) and a bass staff with a chord of A (F#4, A4, C#5). The second measure has a treble staff with a chord of F (F4, A4, C#5) and a bass staff with a chord of F (F4, A4, C#5). The second system also has a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 2/4. The bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The second system is divided into four measures. The first measure has a treble staff with a chord of G/F (F#4, A4, C#5) and a bass staff with a chord of G/F (F#4, A4, C#5). The second measure has a treble staff with a chord of F (F4, A4, C#5) and a bass staff with a chord of F (F4, A4, C#5). The third measure has a treble staff with a chord of G/F (F#4, A4, C#5) and a bass staff with a chord of G/F (F#4, A4, C#5). The fourth measure has a treble staff with a chord of F (F4, A4, C#5) and a bass staff with a chord of F (F4, A4, C#5). The score includes various musical notations such as notes, rests, and dynamic markings like *sim.* and *ff*.

1. *sim.*

2. *ff*

N.C.

Verse 3:

Everybody's feeling
 Everything you've got to feel .
 I've got something that you can conceal .

Chorus:

Verse 4:

Give me central heating .
 Hope that I can pay the bill,
 Making me forget my fear of hell.

Verse 5:

Must be luck in odd numbers .
 Now you face me upside down.
 I'm so far up I'm afraid to come back down.

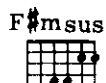
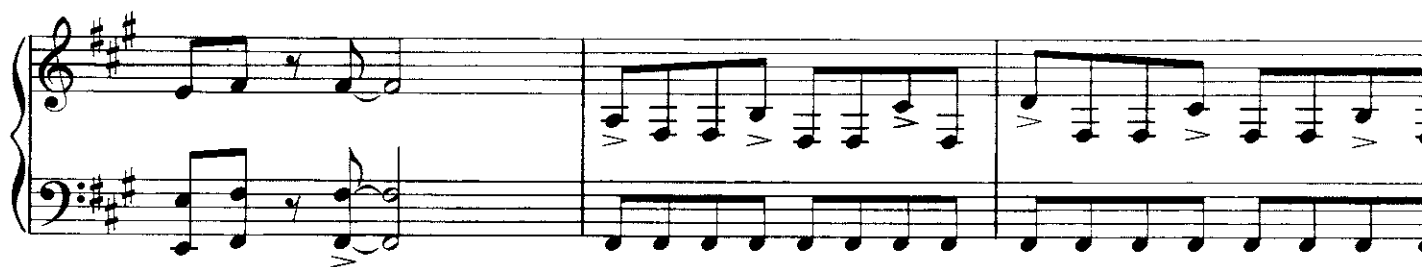
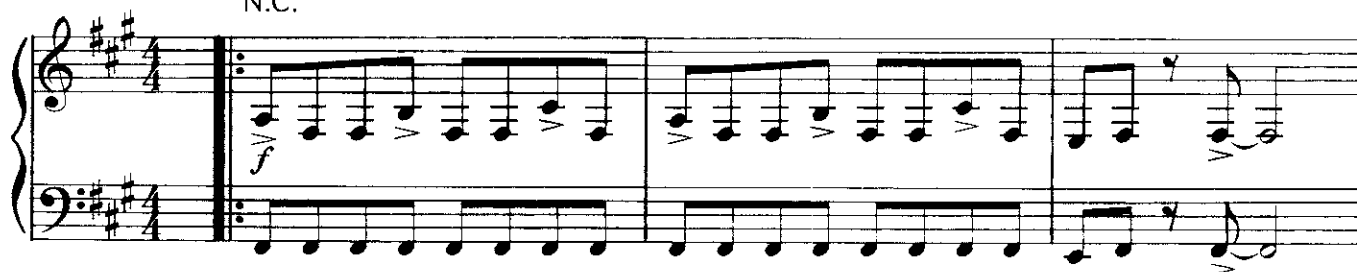
Chorus:

ROCK 'N' ROLL REBEL

By OZZY OSBOURNE

Fast rock beat

N.C.



1. They could-n't see what I thought would be — so ob
 2. They live their lives in fear and in — se — cur
 3. (See additional lyrics)






vi - ous. — They hide be- hind the laws —
i - ty, — and all you do is pay —





— they make — for all — of us. — The
— for their — pros - per - i - ty. — The







Min - is - try of Truth that deals with pre - tense, — the
Min - is - try of Fear that won't let you live, — the






Min - is - try of Peace that sits on de - fense. — I'm
Min - is - try of Grace that does - n't for - give. —

G(-5) G G(-5) G



wash - ing my hands — of what they're try - ing to do; it's for me,
Do what you will — to try and make me con - form;


A sus A C D



it's for me, and for you, and for you. — I'm just a
I'll make you wish that you had nev - er been born, — 'cause I'm a

Chorus: Em

Em D A



1. rock 'n' roll — reb - el; — I'll
2. rock 'n' roll — reb - el; — I'll
3. (See additional lyrics)

f

Em D G A

tell you no lies. _____ They say I
do what I please. _____ Yes, I'm a

Em D

wor - ship the dev - il; _____ they must be
rock 'n' roll reb - el, _____ and I'm as

Em D G D To
Coda 1. Em D

stu - pid or — blind. — I'm just a rock 'n' roll reb - el. —
free as the — breeze. — I'm just a rock 'n' roll

2. Em D

D.C. reb - el. —

N.C.

Instrumental solo ad lib.

Bm

solo ends

G

with your heart; — they know it rules — your head. If

C#
 F#m
 E
 D

they could read — be - tween — the lines, — you know they'd — see —

C#
 D
 E
 Bm
 G

— the real — thing. — *(Instrumental solo ad lib.)*

C#
 A
 G
 F#m
 Bm
 D
 A

Bm
 D
 C#
 D
 E

D.C. al Coda

First system of music. Treble clef staff has a whole rest. Bass clef staff has a whole note chord (F#m) and a whole note chord (F#m). A guitar chord diagram for F#m is shown above the treble staff.

Second system of music. Treble clef staff has a whole rest. Bass clef staff has a whole note chord (Em) and a whole note chord (Em). A guitar chord diagram for Em is shown above the treble staff. The lyrics "reb - el." are written below the treble staff. The treble staff has a whole rest. The bass staff has a whole note chord (D) and a whole note chord (A). The lyrics "A rock 'n' roll" are written below the treble staff.

Third system of music. Treble clef staff has a whole rest. Bass clef staff has a whole note chord (Em) and a whole note chord (Em). A guitar chord diagram for Em is shown above the treble staff. The lyrics "reb - el." are written below the treble staff. The treble staff has a whole rest. The bass staff has a whole note chord (D/E) and a whole note chord (D). The lyrics "I'm just a rock 'n' roll" are written below the treble staff.

Fourth system of music. Treble clef staff has a whole rest. Bass clef staff has a whole note chord (Em) and a whole note chord (Em). A guitar chord diagram for Em is shown above the treble staff. The lyrics "reb - el." are written below the treble staff. The treble staff has a whole rest. The bass staff has a whole note chord (D) and a whole note chord (A). The lyrics "I'm just a rock 'n' roll" are written below the treble staff.

Em D/E D G D

Instrumental solo ad lib.

Em D/E Em D A

Repeat ad lib. and fade

Verse 3:

God only knows why they couldn't see the obvious.
 Is it because that they manifest the incubus?
 The Ministry of War that got caught in the draught;
 The Ministry of Joy that still haven't laughed;
 When it's all boiled down and the day's at an end,
 I'll give you no bullshit and I'll never pretend.

Chorus: 3

'Cause I'm a rock 'n' roll rebel,
 I'll tell you no lies.
 They say I worship the devil.
 Why don't they open their eyes?

(To Coda)

CENTRE OF ETERNITY

By OZZY OSBOURN

Moderately (♩ = ca. 104)

N. C.

The first system of musical notation for 'Centre of Eternity'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' with a quarter note equal to approximately 104 beats per minute. The piano part begins with a mezzo-forte (mf) dynamic. The vocal line starts with a whole note rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and whole notes in the left hand. The system concludes with a long note in the vocal line and a whole note in the piano accompaniment.

The second system of musical notation. The vocal line continues with a series of eighth and quarter notes, followed by a long note. The piano accompaniment continues with chords in the right hand and whole notes in the left hand. The system concludes with a long note in the vocal line and a whole note in the piano accompaniment.

The third system of musical notation. The vocal line continues with a series of eighth and quarter notes, followed by a long note. The piano accompaniment continues with chords in the right hand and whole notes in the left hand. The system concludes with a long note in the vocal line and a whole note in the piano accompaniment.

Very Fast (♩ = 200)



N. C.

1.4.5.6.

2.3.7.

1. There's no pres - ent, there's no
2.3. (See additional lyrics)

fu - ture; I don't e - ven know a - bout the past. ——— It's all


time - less and nev - er - end - ing, and for me to take, it's all too vast. —

Chorus: ——— It ——— goes ——— for - ev - er and ev - er.

You ——— thought ——— you knew but you nev - er. There ——— goes ———


to - mor - row. _____

G




Jour - ney to the cen - tre
 Jour - ney to the cen - tre

A



of e - ter - ni - ty. _____
 of e - ter - ni - ty. _____

Am





N.C.

To Coda

1.3.5.6.

2.

D.S.S. 

D.S. 

4.

To next strain

7.

D.S.S. al Coda

Half tempo ($\text{♩} = \text{♩}$)

I got to trav - el for-ev - er.

It's all — with - in —



— my mind, —

an end - less path — to en-deav - our. For-






Double tempo (♩ = ♩)



ev - er is




a long, long time.











Play 4 times


Instrumental solo ad lib.

Play 3 times N.C.

Play 3 times

D.S. 

Coda 

1.

2.

Verse 2:

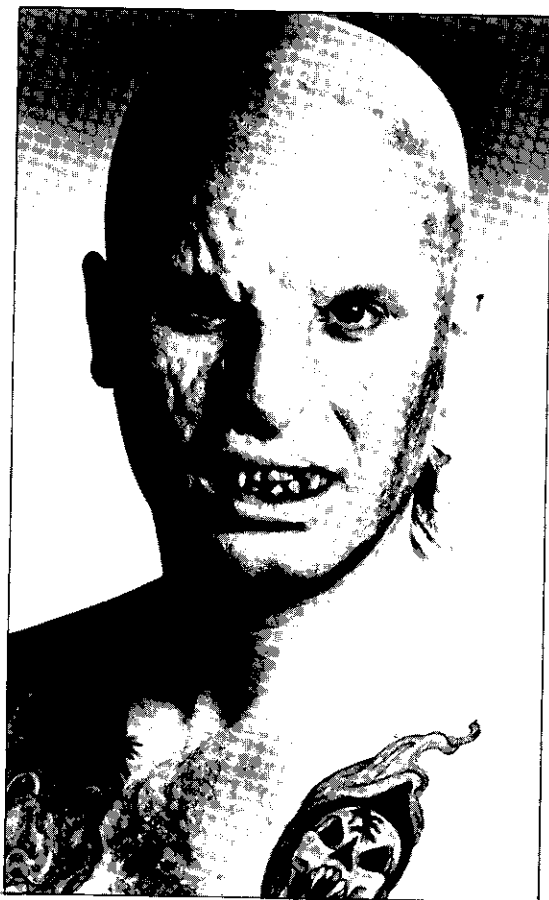
The time is coming but also going ,
 And it's leaving never to return .
 Maybe forever it could be heaven,
 But if it's hell then you can watch me burn.

Chorus:

Verse 3:

There's no secrets and no corruption
 In the centre of infinity .
 There's no limits in nonexistence,
 And no beginning to my destiny.

Chorus:



SO TIRED

By OZZY OSBOURNE

Moderately slow ♩ = 88

1. Time has come to say — good - bye. —
2. (See additional lyrics)

I know it's gon - na make — you cry. —



But you be - long to an - oth - er, my love. —

mf



And half a love, — that just is - n't e - nough. — I am

cresc.

Chorus:

A6



so — tired, (Bkgrd.) So tired. and I just can't wait a, -



round for you. —

I — am — so — tired,

So





tired. and I al - ways thought we'd see it through, — yeah. —



D.C.


Bridge:


And — I of - ten sit and won - der why —

dim.




you're not with me to - night. —

N.C. 

I stay - ed at home re - main - ing

C#m7



true, —

while you

do

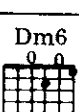
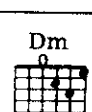
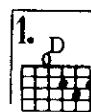
what you wan - na

do. —

*To next strain**D.S.S. al Coda*

Yeah.

I — am —

*Instrumental Solo ad lib.**D.S.*

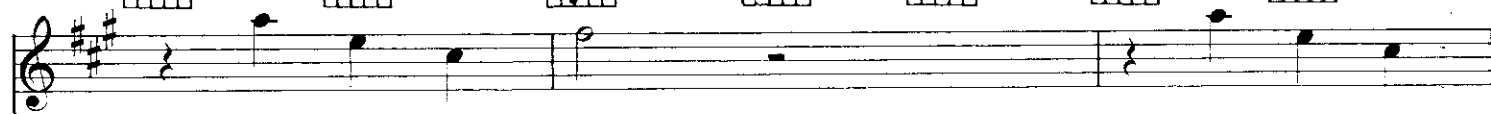
And — I

Coda

see it through, - yeah.

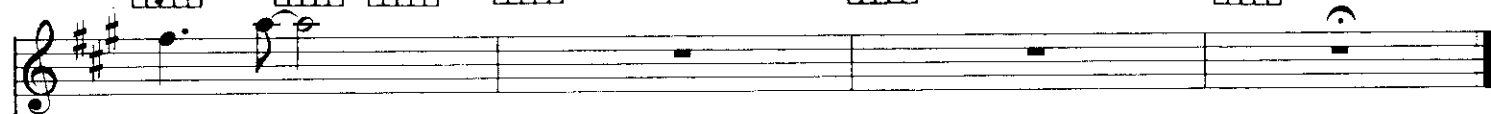


So tired, so tired.



So tired, so tired.

So tired, so



tired, dear. _



Verse 2:

I've waited all this time for you;
 Believed your promises were true.
 I keep believing that you mean what you say.
 Be mine tomorrow ; now tomorrow's today.

(To chorus:)

SLOW DOWN

By OZZY OSBOURNE

Fast rock shuffle (♩ = 152)

Play 7 times

R.H. **L.H.** **f** **ff**

E **Eadd9** **D/F#** **D/E** **D** **E** **D/F#**

1. I'll nev - er to both - er you keep - ing up with you;
 2. I tried to tell you time and time a - gain,
 3. (See additional lyrics)

f

Slow Down - 6 - 1

burn - ing the can - dle at both
you know you'll have to pay the

ends, it's true. You know the
con - se - quence. Now you're ob -

writ - ing's on the wall; _____
sessed with such a pace; _____

why do you ride to take a fall? _____
now slow and stead - y wins the race. _____

E

D/F#

G

C

Bsus

B

G

C

Bsus

Slow Down - 6 - 2

B

C#m

Chorus:

A

Slow down, —

you're mov - ing way too —

ff

fast; —

slow down, —

you

know you'll nev - er — last. —

Slow down, —

— your haste is mak - ing — waste; —

C#m

slow down, _____ and join the hu - man

B

1. race. _____ Yeah! _____ 2.

E **D/F#** **C/G**

Ano3rd **F**

f

1. Am

2. Am

cresc.

F

G

ff Instrumental Solo ad lib.

Am

1.

2.

C

Bdim

Bb

Slow Down - 6 - 5

Detailed description: This is a piano score for a piece in A major. The score is divided into five systems. The first system features a treble and bass staff with a first ending bracketed over measures 1-2, marked with a first ending chord (Am) and a second ending chord (Am). The second system continues the melody with triplets and a crescendo marking. The third system includes a forte (ff) instrumental solo section marked 'ad lib.' with a first ending bracket. The fourth system features a first ending bracket and a second ending bracket, with a first ending chord (Am) and a second ending chord (Bdim). The fifth system includes a first ending bracket and a second ending bracket, with a first ending chord (C) and a second ending chord (Bb). The score concludes with a 'Slow Down - 6 - 5' instruction.

Chord diagrams shown: A, C(add 9), C, D/C, Bsus.

Repeat ad lib. and fade

race, _____ race. _____

Verse 3:

You seem to run around and round in vain ;
 People are saying that you've gone insane .
 Tell me just what you're running from?
 One day you're here and the next you're gone .

Chorus:

WAITING FOR DARKNESS

By OZZY OSBOURN

Moderately fast (♩ = 118)

Em

mf

Cmaj7

G

D/F#

Em

1. Wait - ing for dark - ness,
2. Play - ing with fire, —
3. 4. (See additional lyrics)

mf

C/E

G/E

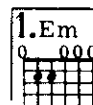
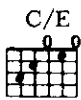
D/E

why does - n't an - y - bod - y see — now?_ yeah..
but they're scream - ing when_ they're burned, —

Em

Deaf - ened by si - lence,
Out of the sun - light,

why does - n't an -
has - n't an -

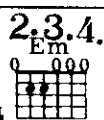


- y - bod - y hear? _____
 - y - bod - y learned? _____



D.S.

I'm wait- ing for dark - ness.



I know what they'll find; — it's in their mind. — It's what they



want to see. Spare me from the light; — here comes the night. —

Chorus:

To Coda I **To Coda II**

And here I'll stay; — wait - ing for dark - ness.

I'm wait - ing for dark - ness. I'm wait - ing for dark -

ness. I'm wait - ing for dark - ness.

1. **G** **D/F#** *D.S. al Coda I* 2. **G** **D/F#** *D.S.* 3. **G** **D/F#** *D.S. al Coda II*

The musical score is written for guitar and voice. It features a chorus section with a vocal melody and guitar accompaniment. The guitar part includes several chords: D/C, C, G, D/F#, Cmaj7, and Em. The vocal part has lyrics: "And here I'll stay; — wait - ing for dark - ness. I'm wait - ing for dark - ness. I'm wait - ing for dark - ness. I'm wait - ing for dark - ness." The score includes a first ending (1.) and a second ending (2.) leading to Coda I, and a third ending (3.) leading to Coda II. The guitar part is in the key of D major, and the vocal part is in the key of D major. The tempo is marked "mf" (mezzo-forte).

Coda I

stay, — wait - ing for — dark - ness. — You

got - ta be - lieve, — you got - ta be - lieve — it's — true. —

— I'm wait - ing for — dark - ness. — I just can't con - ceive — why

dark - ness is o - ver - due. —

R.H.

N.C.

C

C(add9)

C

C add9(#11)

D7sus

D7

D7sus

D7

C/E

Cadd9/E



C(add#11)/E










D7sus


D7






E/B  F# / A#  F#  E/B  F# / A#  F# / B F# / C#   1. F#  E 




2.  




E/B  F# / A#  F#  D  A / C#  A  E  B / D#  B 



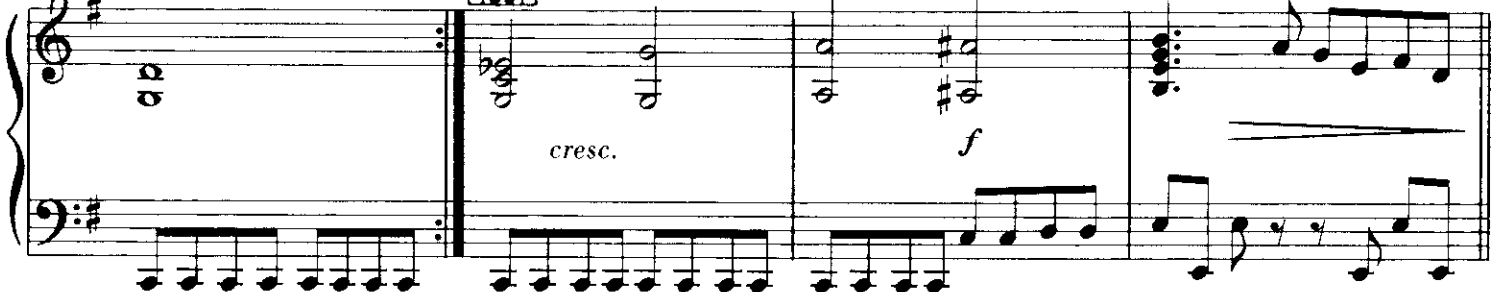
F#m  N.C.  Dm (add 9)  Dm  1-5. Cm 

Instrumental Solo ad lib.



Cm (add 9)  6. Cm  Em  D.S.S. %

cresc. *f*



Coda II

ness. I'm wait - ing for dark -

1.2.3. D/C C 4. D

ness. — I'm wait - ing for dark -

C D C D N.C.

Verse 3:

Promise me rebirth,
And then you tear me from the womb.
Give me my freedom,
And then you lock me in a tomb.

I know what they'll find ;
It's in their mind ;
It's what they want to see.
Spare me from the light ;
Here comes the night ,
And here I'll stay.

Chorus:

Waiting For Darkness - 6 - 6

Verse 4:

Who knows the answers ?
Is it friend or is it foe ?
Don't ask me questions.
There are things you should not know.

I know what you'll find ;
It's in your mind ;
It's what you want to see.
Spare me from the light.
Here comes the night ,
And here I'll stay.

Coda II

Diary Note 1984 A.D.

In the sanctuary of sanity, there is a space where time and emotion layed a foundation on which I wanted to build monsters. In my haste on a hot summer night, amidst a full moon, near the moors of my country home, I wandered into a cemetery feeling helpless and overshadowed by an ominous presence. I knew terror was at hand, but could not discern between reality and abstraction. The question of life and death became paramount. As its presence made itself known to me... it was as if an involuntary vision forced itself within my own being. It was at first a nebulous conception, its imagery was exotic; but, its unreal charm soon turned itself into a chilling, funereal and depressing physical sensation. I found myself Barking at The Moon. Emotionally affected by the experiences within my life, this soul-stirring sensation was leaving more than an impression on my mind. My body felt as if a transmutation was taking place. I was made motionless, possessed and hypnotized with my own metamorphosis. The irrational turned into the bizarre—and then into the monstrous...and, still there was the moon.

—Ozzy Osbourne



BARK AT THE MOON
YOU'RE NO DIFFERENT
NOW YOU SEE IT (NOW YOU DON'T)
ROCK 'N' ROLL REBEL
CENTRE OF ETERNITY
SO TIRED
SLOW DOWN
WAITING FOR DARKNESS



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